

New Plays for Autumn

ELEANOR PAINTER
in "GLORIANA"

WILLIAM
COLLIER
and OLIVE
WYNHAM
in
"NOTHING
BUT LIES"

NORA
BAYES
and
IRVING FISHER
in
"LADIES
FIRST"

H. B.
WARNER
and IRENE
BORDONI
in
"SLEEPING
PARTNERS"

CARROLL MC COMAS
in "NOT WITH MY MONEY"

AN interesting commentator on the theatre has recorded that of all the trash piled on the New York stage during the grilling drive of those deadly August nights only two plays survive. How large a percentage that may be of the inept and pointless dramas that New Yorkers were invited to witness, it is probably not profitable to inquire. It is a relief to be rid of these flowers of the early crop by whatever means they may have been eliminated. Probably of the second harvest, there are at present two visible that will hold the New York stage until Christmas.

Of course, there will be all sorts of excuses for the misjudgment of the managers. But it is the prevailing influenza which will be a boon to most of the entrepreneurs whose achievements had done no more than reach the stage before the diffidence of the public was made discouragingly manifest. Undeniably there is a panicky condition in the public mind which leads the people to keep out of crowds when it is not absolutely necessary that they enter them. But not all the empty theatres are due to a fear of contracting the prevailing epidemic.

Managers always find an explanation for their own mistakes in judgment. It usually takes the passage of time for them to admit that after all the play may not have been worthy of any richer patronage than it received. Explanations all but incomprehensible to the lay mind are seriously advanced as the cause for disappointed hopes.

When one play failed because it deserved to, there was the excuse that the leading actor had recently been associated with a previous failure in another theatre in no way connected with the scene of his second attempt. One manager claimed that he had earned \$125,000 less than he should have done from one of his enterprises because the actress of the leading role weighed too much to look romantic and amorous. But she had not gained a pound after he engaged her, against the advice of his associates, who did not believe her qualified for the role. Another drama of French origin failed altogether to repeat here its success in Europe and there was forthcoming at once the explanation that had a Frenchwoman and not an English actress been engaged to play the leading role the French drama would have been received with the same success it enjoyed in Paris. Thus is there ever a way out.

The wise Oscar Hammerstein when he was interested in the occasional production of a play told the writer of his negotiations with a well known actress. The play, which happened to be the work of Robert Buchanan, was certain to be a great success. It was important, however, that certain details be carefully observed.

"Indeed," Oscar Hammerstein said in reciting the incident, "the most important thing of all was the dog which had to be four feet high and have a white and a black spot on his back. No variation was possible. There had to be two spots and there had to be a dog just four feet high exactly."

"So I decided that such a play was too dangerous for me. If its success was dependent on the spots and measurements of the dog the risk was too great."

But on less apparently important details than the spots and the height of the dog have managers placed the responsibility of failures.

Now there will be nothing else necessary. The influenza will explain

PLAYS THAT LAST.

Astor, "Keep Her Smiling"; Belasco, "Daddy's Girl"; Bijou, "Sleeping Partners"; Booth, "Be Calm, Camilla"; Broadway, "Ladies First"; Casino, "Sinbad"; Central, "Forever After"; Century, "Freedom"; Cohan, "Head Over Heels"; Cohan & Harris, "Three Faces East"; Comedy, "An Ideal Husband"; Cort, "Fidlers Three"; Criterion, "Three Wise Fools"; Eltinge, "Under Orders"; Empire, "The Saving Grace"; Forty-eighth Street, "The Big Chance"; Fulton, "A Switch in Time"; Gaiety, "Lightnin'"; Greenwich Village, "The Better 'Ole"; Harris, "The Riddle of Woman"; Hudson, "Friend-Enemies"; Liberty, "Gloriana"; Longacre, "Nothing But Lies"; Lyric, "The Unknown Purple"; Maxine Elliott's, "Tea for Three"; Miller's, "Perkins"; New Amsterdam, "The Girl Behind the Gun"; Playhouse, "Peter's Mother"; Plymouth, "Redemption"; Republic, "Where Poppies Bloom"; Selwyn, "Information, Please"; Shubert, "Sometime"; Thirty-ninth Street, "Not With My Money"; Vanderbilt, "The Matinee Hero"; Vieux Colombier, "Blanchette"; Winter Garden, "Passing Show."

the managers know their own affairs. They must learn them at all events or at least they soon cease to be managers. It is with this conviction that the records of this department confine their attention to those matters in plays that happen on the other side of the footlights.

Of course there is nothing more mysterious to the observer from the outside than the fact that Jane Doe should receive so many hundreds of dollars for her appearance every week while Mary Roe is regarded as worth much less. Of course there is a reason. If there were not the compensation for both would be the same. But the managers must be able to distinguish between the talents of the two.

Last week the general gloom of the theatre managers who would so love to be ordered to shut up shop in order that they might not be forced to pay rent was dispelled long enough for them to laugh at the plight of one of their colleagues. He was suddenly compelled to postpone a new play through the sudden withdrawal of its leading actress. He is known as a most extravagant bidder for the services of artists. The prices he is willing to pay them when they become known astonish the public. But his play had to be postponed because the actress, at the head of its cast, demanded that her salary be doubled before she consented to act in the new play.

But this time the worm turned. The manager, in other words, refused to make this sudden advance in salary. So was necessary to postpone the performance and seek another actress for the leading role. Now she has been found and the play will soon be seen. But the pretty and talented leading woman who expected to play the leading role will not be seen just because the manager who had lifted her from obscurity and made her the only opportunity she had ever had for success in New York refused to consent when at the last minute he was called on to double the ante. This was a time—and the first time apparently in his experience—when there was really a difference between Tweedledum and Tweedledee.

THE NEW PLAYS.

"Peter's Mother"—Tuesday evening at the Playhouse. William A. Brady, Ltd., will present "Peter's Mother," a romantic comedy by Mrs. Henry de la Pasture, from her book of the same name, at the Playhouse on Tuesday evening, October 29. The cast includes Selma Johnson, Lumen Hare, Philip Tongue, Gypsy O'Brien, Charles Stevenson, Frederick Truesdell, Katharine Stewart, Lillian Brennan, Katharine Lorimer, Herbert Belmore and Walter Howe. "Peter's Mother" has enjoyed success in London.

"Comforts of Ignorance"—Tuesday evening at the Playhouse. The Bramhall Players will open their season at the Playhouse on Tuesday evening with "The Comforts of Ignorance," a satirical comedy by Butler Davenport. It deals with the efforts of a modern Becky Sharp to establish herself on a secure footing among the comfortable ignorants of American society. The management has selected a well balanced cast as follows: Elsie Rizer, Emily Stavers, Marion McCrea, Jane

Indeed the continued failure of the scenario to advance in any of the ways that its admirers had at one time expected, has ceased to dishearten and come to be looked upon as the result of a situation not to be improved. Well known dramatists have tried their hand at scenarios to make but little success. Edward Sheldon, Paul Potter, Augustus Thomas, these have not met with the same favor in the studios as that accorded to the spoken stage in its own right. Outside, but in other branches of the photographic theatre, it is often possible to apply some of the laws of common sense to their progress and feel that a little has been learned. But that has never seemed true of the business of amusements. Doubtless

The business of the theatre is altogether baffling to the layman, just as the details of nearly every business are often incomprehensible to those who do not observe it except from the outside. But in other branches of commercial activity, it is often possible to apply some of the laws of common sense to their progress and feel that a little has been learned. But that has never seemed true of the business of amusements. Doubtless

TABLE OF FIRST NIGHTS.

MONDAY—Forty-eighth Street Theatre: "The Big Chance," by Grant Morris and Willard Mack.
Liberty Theatre: "Gloriana," by Eleanor Painter.
Theatre du Vieux Colombier: "Blanchette," by Eugene Brieux.
TUESDAY—Playhouse: "Peter's Mother," by Mrs. Henry de la Pasture.
Bramhall Playhouse: "The Comforts of Ignorance," by Butler Davenport.
THURSDAY—Criterion Theatre: "Three Wise Fools," by Austin Strong.
Booth Theatre: "Be Calm, Camilla," by Clare Kummer.

Burr, Catherine Cosima, Nella Braman, Henry Stanford, who was last seen in New York in Shakespeare's "The Tempest," at the Century Theatre; Walter Vonnegut, Ferris DeRohn, and the author himself, Butler Davenport. The characters in this play might be called quite cosmopolitan, being Irish, Portuguese, Australian, Hebrew and what are called American. Performances will be given daily at 8:15 P. M. and Saturday matinees at 3:15.

"Gloriana"—Monday evening at the Liberty Theatre.

John Cort's second musical offering of the season, "Gloriana," the book and lyrics of which are by Catherine Chisholm Cushing and the music by Rudolf Friml, will be given its initial presentation in New York at the Liberty Theatre Monday night, October 29. Eleanor Painter is the featured member of the cast. Colorful settings by Urban form the background against which will be projected the new musical comedy, staged by Frank Smithson.

"Gloriana" is a society girl who is obliged by financial reverses to earn her own living by giving singing lessons. Under stress of circumstances she assumes another's name and personality, thereby precipitating a situation which results in two hours of more of lively, diverting entertainment.

Mr. Cort has surrounded this charming artist with a thoroughly competent company including Joseph Lerona, Josephine Whittell, Alexander Clark, Dorothy South, James Joseph Dunn, Emily Lea, Ralph Whitehead, Ursula Ellsworth, Curtis Karpe, Marguerite St. Clair, Gilbert Wells and C. Balfour Lloyd, Elliott twins, Elsie Larson and Vera Dunn. Novel dancing numbers by a carefully picked beauty chorus in gorgeous gowns are among the features claimed for this production.

"Blanchette"—Monday evening at the Vieux Colombier.

The third bill of the repertory company of the French Theatre du Vieux Colombier, which will be presented Monday, will afford the first opportunity for American playgoers to witness a performance of Eugene Brieux's "Blanchette," which had its first performance at the Theatre Libre, Paris, February 2, 1902.

The story of "Blanchette" concerns the daughter of French peasants, who have educated her above her station. Returning to her home to await a teacher's commission, which she expects, she assumes an air of superiority over all, directing the domestic affairs of the home and giving advice generously upon all subjects. Respect for her superior knowledge has effects, and when the family are brought to the verge of ruin the father rebels and insists upon treating Blanchette as an ordinary person. This not being in harmony with her ideas, Blanchette accepts the alternative of leaving home. Her return later brings the interesting moment of the play.

The cast will be as follows: Blanchette, Suzanne Bing; Mme. Bousquet, Jane Lory; Lucie Goulet, Jeanne Brosanges; Mme. Jules, Simone Bevil; Roussel, Charles Dullin; Le Cantonnier, Louis Jouvet; Morillon, Roman Bouquet; Auguste Morillon, Lucien Weber; M. Goulet, Jean Sarmant; Une Voiturier, Henry Bart; Le Facteur, Marcelle Millet.

With the production of "Blanchette" four of the plays of M. Brieux, who is a member of the French Academy, will have been produced in this country. "Damaged Goods," "Maternity," and "The Three Daughters of M. Dupont" have preceded the present production, but in English only.

"Three Wise Fools"—Thursday evening at the Criterion.

Winchell Smith and John L. Golden, the producers of "Turn to the Right" and "Lightnin'," will present their third production, "Three Wise Fools," formerly known as "Three Wise Men," next Thursday evening at the Criterion Theatre.

The play is a comedy in three acts by Austin Strong, author of "A Good Little Devil," "Drums of Oude" and "The Toy-maker of Nuremberg." The scenes are laid in Washington Square in an aristocratic old house of the days when no long haired men and shorn maidens set foot on thresholds hallowed by tradition.

In the cast are William Ingersoll, Claude Gillingwater, Harry Davenport

Charles Lane, Sam E. Hine, Harry H. Foreman, Hayward Ginn, Levitt James, J. Moy Bennett, George Spelvin, Helen Menken and Phyllis Rankin.

TOILING TO BROADWAY.

Catherine Proctor, Leo Ditrichstein's leading woman in "The Matinee Hero," was inspired to take up a stage career because she saw Mrs. Fiske play in Toronto. She had achieved the reputation of being "the fairy elocutionist" of Toronto. No town hall meeting was complete without some declamation by little Miss Proctor. Until the eventful day when she saw Mrs. Fiske she was content to win scholarships and gold medals for her histrionic ability without thought for a professional life. But the arrival of Mrs. Fiske upon the local boards proved to be the turning point in her career.

"I was so inspired by her performance," said Miss Proctor, "that after the show I made my way straight to the star's hotel, and with a pounding heart and a throat that was so dry I could hardly speak I informed Mrs. Fiske that I wanted to become a member of her company. She was very kind indeed to the little nervous girl and carefully explained that her cast was completely made up, but that she hoped that some day I would get my chance."

"For a season or two no more great stars came to Toronto, but the seed sown in my mind grew, and with the help of my mother, who had always aided my theatrical aspirations, I packed my grip and set off for New York, and no sooner did I arrive than I made straight for Maude Adams, who was then rehearsing in 'The Pretty Sister of Jose,' for I had made up my mind that I would begin my career with the very best (thus I considered Miss Adams), and just by the merest chance I was engaged to play the part of Sarita in this play."

"Next winter was the opening season of 'Peter Pan,' and I was engaged to play the part of Tootles, playing the part of the squaw."

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I told Mr. Tyler of my determination not to leave the city until I got a good part on Broadway, and asked him to give me anything to keep me busy until my opportunity came along. The very next day he sent a note by messenger, saying that I must not feel indignant at his proposal, but there was a very small part in Laurette Taylor's 'Out There' company, which was mine if I wanted it, and that Miss Taylor also would be glad to have me understudy her role. It required a great struggle on my part to accept; after playing leads on Broadway the part seemed very small indeed. But I am glad I accepted it, for indirectly it led to my opportunity—that is, my present part in 'The Matinee Hero.' When 'The Wooling of Eve' was produced Miss Taylor asked me to understudy her again, and when 'Happily' was presented I had the part of the mother. It took me more than three-quarters of an hour to apply all my lines and hollows and haggardness in my face which my makeup required. It made me rather blue to play such an old part, and I vowed never to do it again, that is, not until I was really old myself. When the all star cast of 'Out There' went on tour for the Red Cross drive I accompanied it as general understudy."

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MRS. CHARLES COBURN, CHARLES COBURN, CHARLES MCNAUGHTON and COLIN CAMPBELL in "THE BETTER ROLE"

Where the Plays Change.

At the Standard the interest in "Hearts of the World" has been so great that it will be continued for another week.

William Rock and Frances White will be seen this week at the Shubert-Riviera in an original review of reviews.

"Farior, Bedroom and Bath" comes to Loew's Seventh Avenue Theatre.

Lenora Ulrich will be at the Bronx Opera House in "Tiger Rose."

"For nine years I wrote plays and